

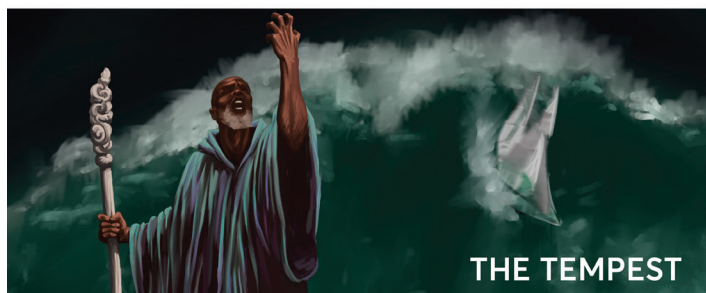
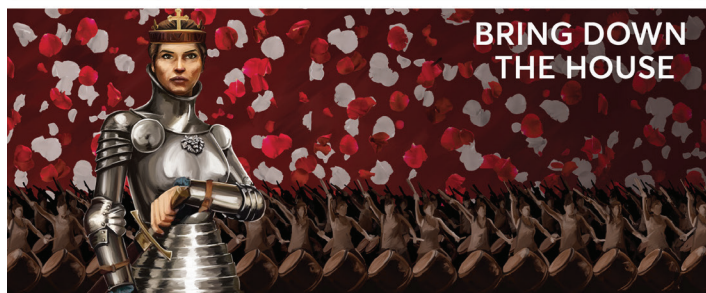
JEFFERSON JOURNAL

January/February 2020

Shedding Light On Darkness



The Members' Magazine of Jefferson Public Radio



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JEFFERSON JOURNAL

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FEATURED

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Oregon's suicide rate has been higher than the national average for the past 30 years, according to the Oregon Health Authority. In 2017, the most recent year for which we have statistics, 825 Oregonians died by their own hand. But what has been happening in Oregon also mirrors a disturbing national trend. *Jennifer Margulis sheds light on a painful subject: suicide. While it is common journalistic practice for reporters to minimize the details of suicide stories, some believe that the effort to ignore this topic may somehow fail those who are most at risk, as well as those who are left behind.*

12 **Farmers Struggle As Hemp Harvest Winds Down**

By Sophie Quinton & April Simpson

Wholesale hemp prices, while higher than for other agricultural commodities, are expected to decline for key cannabinoid products this year as new suppliers flood the market, according to Washington D.C.-based cannabis industry research firm New Frontier Data. And even farmers who thought they had buyers lined up are finding there are no guarantees. *Published in November of 2019, this Pew Charitable Trust piece looks at last fall's troubled Hemp harvest, in the Rogue Valley and beyond.*

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Strengthening Local Coverage

In the September/October, 2019 issue of the *Jefferson Journal*, I reported on our initiative to improve regional news coverage. In that column, I wrote that the linchpin of this effort will be “timely, fact-based reporting” and “stories that explain complex regional issues.” In late November, JPR News reported on two stories that I believe deliver on our goals for a stronger regional news operation and indicate that we’re headed in the right direction. Both stories went on to receive significant national attention following JPR’s reporting.

On November 20, JPR regional reporter April Ehrlich covered the City of Cave Junction’s plan to install security cameras on street lights in parts of downtown Cave Junction. The plan included making the video stream from these cameras available to a group called the CJ Patrol, a private citizen volunteer organization whose primary mission is “to prevent, interrupt, report, and decrease property crime” in the city, according to the group’s website. Since the City of Cave Junction doesn’t have its own police force and Josephine County Sheriff deputies only patrol the city during the day, the Cave Junction City Council approved the plan as a way to augment public safety and law enforcement. April’s reporting on that plan revealed that CJ Patrol volunteers do not undergo background checks nor receive any formal training and that the volunteers might identify “hardcore criminals” by how they look or what they wear, according to City of Cave Junction Recorder Rebecca Patton. JPR’s reporting revealed significant potential civil rights issues related to Cave Junction’s proposed security camera plan and also called into question the broader issue about the use of publicly operated surveillance systems in public spaces. Subsequent to our report, *The Washington Post* covered the Cave Junction story in early December.

On November 21, April also reported on a November 19th letter sent by then City of Redding Mayor Julie Winter to California Governor Gavin Newsom asking him to declare a state of emergency over homelessness in order to access funding typically reserved for natural disasters. In addition to providing funding for temporary shelter spaces and staffing, the letter asked Newsom for funding to support “Required mental health treatment for the severely mentally ill, up to and including conservatorship until such time as the individual has demonstrated the ability to care for themselves, including managing their finances.” In clarifying her request, Winter told JPR that the

type of facility she envisioned, “might be a low-security facility, but it’s not a facility you could just leave because you wanted to. You need to get clean, you need to get sober, you need to demonstrate self-sufficiency, and once you do that you’re free to go.” JPR’s reporting on the City of Redding’s attempt to address homelessness with mandatory detainment and treatment

programs put a national spotlight on this issue causing *VICE News* to develop further reporting on the topic.

Over the past two years, JPR has taken significant steps to bolster its local journalism. We’ve expanded our facility to support a larger newsroom with greater news production capacity, and we’ve hired two full-time regional reporters and a full-time News Director. Our recent work is a direct result of that effort.

We continue to believe that public radio needs to play a more central role in fulfilling the essential functions of a strong and free press within a changing media landscape. We remain committed to illuminating the actions of government at all levels, so that governments conduct the work of citizens in the light of day and for the common good. And we look forward to creatively and boldly telling the stories of our region, upholding the highest journalistic standards for fairness and accuracy while continuing to earn the trust you’ve placed in us.

Subsequent to our report, *The Washington Post* covered the Cave Junction story in early December.



Paul Westhelle is
JPR’s Executive Director.



Shedding Light

On Darkness

By Jennifer Margulis, Ph.D.

Warning: This article focuses on the sensitive topic of suicide and contains strong language that may offend some readers.

Oregon's suicide rate has been higher than the national average for the past 30 years, according to the Oregon Health Authority.

It was Tuesday night when Gabriel Sanborn walked to the neighbor's farm and sat in a chair next to their hot tub, looking out at the expansive view of Ashland, Oregon below. He probably sat there for an hour, no one's really sure. Around 2:00 a.m. on February 20, 2019 Gabriel put a rifle in his mouth and pulled the trigger.

He was just 20 years old.

One month earlier, three other southern Oregonians killed themselves: a 56-year-old counselor and father of twins; another 56-year-old man; and Scott Deusebio, a 49-year-old graphic artist and father of a 3-year-old boy. But only Scott Deusebio, who lived in Medford, was mentioned in the newspapers. He was hit by a dump truck on North Phoenix Road in an act that witnesses and the police saw as deliberate.

The other suicides happened without any mention in the media. Given that more people die by suicide than homicide in Oregon, why aren't we talking about this more—in the news media, in our schools, and around the dinner table?

One reason is obvious: Suicide is a very difficult subject for everyone. Another reason may surprise you: most media outlets are afraid to broach the subject because conventional media wisdom advises against publishing details, like suicide notes or methods used. Editors are afraid of a phenomenon called "suicide contagion," the idea that direct or indirect exposure might encourage suicide, especially in teens and young adults.

As a journalist who has lost loved ones to suicide, I take these concerns very seriously. As a mom of two young adults, a teen, and a 10-year-old, I struggle with how to talk about these issues in my own family. It seems to me that the conventional approach—of ignoring suicides when they occur, or saying as little as possible about them—is failing. Of course we should not glamorize suicide. But the experts I interviewed, as well as the survivors, maintained that not being open about suicide fosters silence and shame around it, making it harder for people to ask for help.

"People are often afraid of the word and they won't bring it up," Dan Reidenberg, executive director of the Suicide Awareness Voices of Education, told the *Huffington Post*. Silence is the wrong approach, according to Reidenberg. "The best way to talk about suicide is openly and honestly," Reidenberg said.

Colleen Carr, the deputy director of the National Action Alliance for Suicide Prevention, agrees. "The evidence has clearly demonstrated that talking about suicide does not cause suicide," Carr insisted. "Instead, talking openly about suicidal

thoughts and feelings can increase hope and help someone on their journey to recovery."

As Pam Marsh, state representative for District 5, wrote so eloquently in a Facebook post after a neighbor shot himself on her block: "A suicide feels like a failure of community. Here among us, someone felt so alone, so despairing, so unable to see hope that he took his life. And so we have to ask: What can we do better?"

Suicide rates rise, life expectancy falls

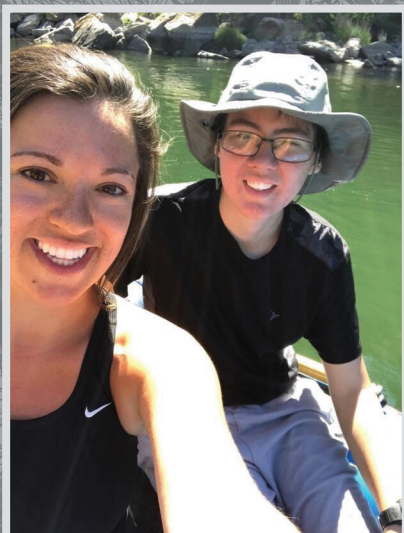
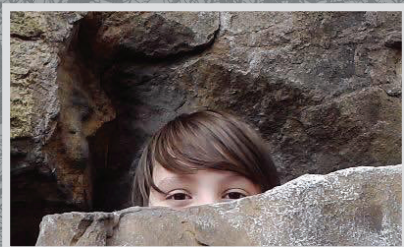
The rash of suicides in Southern Oregon in January and February of 2019 follows an unfortunate statewide trend: Oregon's suicide rate has been higher than the national average for the past 30 years, according to the Oregon Health Authority. In 2017, the most recent year for which we have statistics, 825 Oregonians died by their own hand.

But what has been happening in Oregon also mirrors a disturbing national trend. For three years in a row the life expectancy rates in the United States have fallen, according to reports by the Centers for Disease Control and Prevention (CDC), the longest sustained drop in expected lifespan since the tumultuous period just before and during World War I. Experts believe that the downward trend in life expectancy in the United States has been fueled in part by higher death rates in young people than ever before. It's not that older adults aren't living as long, it's that young people are dying in their twenties and thirties. Chronic illnesses, including diabetes, asthma, obesity, and severe autism, as well as higher rates of cancer among children and young adults, are all part of the trend towards lower life expectancy. More young people are dying from colorectal cancer than ever before. Incidents of multiple myeloma, uterine, gallbladder, kidney, and pancreatic cancer are all steeply on the rise in adults ages 25 to 49, according to research published in *The Lancet*.

But though the rising rates of illness accounts for some of the downward trend in life expectancy, researchers say that the upward trend in suicides and drug overdoses, especially among young people, is another key factor.

A leading cause of death among young people

Suicide is a topic that hits close to home: My cousin, a 31-year-old mom with her whole life ahead of her, died by suicide in Seattle nine years ago. My good friend's 19-year-old son hanged himself in his Chicago dorm room last November. And my husband's best friend was just 45 when he shot and killed



TOP: Gabe Sanborn (age 10)
2009 Fayetteville, WV Endless Wall Hike.
(PHOTO BY ANN SANBORN)

BOTTOM: Gabe Sanborn (age 19)
and Molly Sanborn (sister age 28)
2018 Rogue River rafting trip.
(PHOTO BY MOLLY SANBORN)

himself in his home in Kensington, Maryland, three years ago, leaving behind an eight-year-old daughter, the same age as our youngest.

A new government report shows that suicide has become more common in every demographic, that suicide among youths has grown faster than in any other age group, and that suicide is now the second leading cause of death among teenagers and young adults, beaten only by accidents. In just ten years, from 2007 to 2017, the number of suicides among Americans ages 10 to 24 increased 56 percent. Young people in America are more likely to kill themselves than young people in Japan, Mexico, Israel, and most of Europe. Compared to other countries, young Americans (and young Oregonians), seem to be healthier, longer-lived, and a lot less happy.

“We have a crisis in the schools,” says Cedric Hayden, the state representative for District 7, which comprises northern Lane County and parts of Douglas County. “Teen suicide is a huge concern,” Hayden, 51, who has made mental health issues in Oregon one of his top priorities, says.

Attempted suicide, thoughts of self-harm, and self-injurious behaviors (like cutting and punching things with the intention of hurting yourself) have also become more common.

When teenagers were asked about self-harm in one national survey, 19 percent reported having been bullied at school and over 7 percent reported having attempted suicide. Among lesbian, gay, and bisexual Latino teens the numbers are much higher: A full 40 percent say they have thought about suicide, 34 percent have even made a suicide plan, and 21 percent have tried to kill themselves.

Troy Willett, 44, a licensed professional counselor and trauma specialist practicing in Medford, Oregon, isn’t surprised. He cites a poll that found that 30 percent of millennials ages 23 to 38 said they feel lonely and 22 percent said they have zero friends. Last year Willett’s 20-year-old stepson, who he had been close to as a child but had not seen in six years, died by suicide.

“I’ve noticed an increase in despair among millennials,” says Willett. “Some feel hopeless. They wonder, ‘What’s the point?’”

Plagued by social anxiety

Ann Sanborn, Gabriel’s mom, and her black lab greet me warmly at the door to their home. Ann and I have never met before but we both have tears in our eyes. She canceled our first scheduled interview at the last minute. Gabe’s death just felt too raw. This time, Ann is eager to tell me about Gabe, his life, and to think out loud about what drove her son to suicide.

A chef and a single mom, she worked at resorts while raising her children. Gabe spent most of his childhood in West Virginia where Ann had a job with really long hours.

When Gabe was three years old they went through what she describes as a “horrible divorce.” Ann’s husband wasn’t Gabe’s biological father but she had met him when Gabe was a newborn. Gabe never knew his biological father, who urged Ann not to have the baby, tried to get out of paying any child support, and was uninterested in meeting, let alone raising, his son.

When he was six years old and his first grade class was doing a project about fathers, the other boys made fun of Gabe for not having one. Sobbing, he was so upset he peed his pants.

“He felt like he was a loser because his dad didn’t want him,”

Ann, 50, says. “He always struggled with it.”

By the time Gabe got to ninth grade, he was plagued by social anxiety and begged his mom to homeschool him. Though they were very close when he was younger, Ann says, when he was about sixteen, Gabe became very hostile towards her. The family moved to Oregon where Ann got a job as a chef, and Gabe enrolled at Southern Oregon University. Once a week, on Sundays, she took her son to lunch. But their mother-son time didn’t always go very well. “He’d tell me I’m stupid, I’m ugly,” Ann confides. “One time he said, I should’ve kept my legs closed instead of being a whore and giving birth to him.” Though he was angry and aggressive towards his mom, he was always considerate with other people.

Before he died, Gabriel Sanborn packed up all his clothes. He left his banking information and passwords in a file on his computer. He covered himself with a blanket, a note neatly tucked into his shirt pocket. The note paints the picture of a thoughtful, intelligent, kind-hearted, desperate young man who was in terrible pain:

I will never be able to understand the level of pain my actions have caused you. All I can say to you is this is my only option. I have failed at everything I have tried to do in life. I cannot, and will never be, successful at anything. I truly hate to leave a world filled with so many amazing things that I love, including all of you. Everything from mountains to mushrooms, to music, I will miss dearly.

I wish I could be a good friend, a good musician, a good employee. Or good at anything, really. But I am only a failure and a burden. This is why I must leave. I don’t know if I have a mental illness causing this, maybe I’m bi-polar or autistic or some other fancy thing. It doesn’t matter though. I’ve never had a girlfriend. Never even kissed a woman. The experience of having a relationship is one thing I would like before I die. Oh well.

Please know I loved you all dearly and I’m doing this to end my own pain. Not to cause you more.

Does a difficult childhood affect suicide risk?

Representative Hayden, himself a dentist and a father of seven, believes improving mental health is an urgent need in our state. Hayden tells me that he thinks the high rate of suicide in Oregon is connected to failures in the foster care system, access to highly addictive opioid medications, and a lack of coordinated care for people at suicide risk.

Community support, Hayden says, is key. “I think if we provide a happy home and a happy community, many of these 825 suicides will never get to the crisis point in the first place, and never become one of the statistics.”

Hayden’s contention that to address the problem of suicide we need to start by helping children leaves me wondering: Does a difficult childhood actually affect suicide risk?

It turns out the answer is yes. Some suicide attempts are categorized as “impulsive,” a result of sudden inclination that may not be connected to anything beyond a present situation (a relationship break up, a public or private humiliation, a fight). But it turns out that there’s a growing body of scientific literature that suggests that adverse childhood experiences, which

researchers call “ACEs,” have a lasting effect on overall health, including suicide risk.

What are ACEs? In 1998 a pioneering study spearheaded by the CDC and Kaiser Permanente was published. This study investigated the impact of bad (“adverse”) childhood experiences on the physical and mental health of over 17,000 adults. The study identified ten ACEs:

- 1 Psychological abuse
- 2 Physical abuse
- 3 Sexual abuse
- 4 Emotional neglect
- 5 Physical neglect
- 6 Witnessing violence against your mom or other adult woman
- 7 Substance abuse or overuse by a parent or other household member
- 8 Mental illness, suicide attempt, or suicide death of a parent or household member
- 9 Jailing of a parent or other household member
- 10 Parents’ separation or divorce

In that first study, researchers discovered a direct correlation between the number of ACEs a child experiences from birth to age eighteen and future health issues, findings which have been replicated several times since. In 2017 researchers at the University of Texas at Austin and the University of California at Berkeley found that adults who had experienced ACEs were more likely to have attempted suicide than those who had not. Yet another study, published in January 2019 in *Child: Care, Health, and Development*, sampled nearly 9,500 people and assessed their health over a 13-year span, concluding that the more adverse experiences you have as a child, the more likely you are to think seriously about suicide or try to kill yourself. “Compared with those with no ACEs,” the authors write, “the odds of seriously considering suicide or attempting suicide increased more than threefold among those with three or more ACEs.”

A survivor shares her story

Three or more ACEs certainly categorizes Sharon Ledbetter’s childhood. Forty-nine years old, Sharon tried to kill herself three times as a teenager.

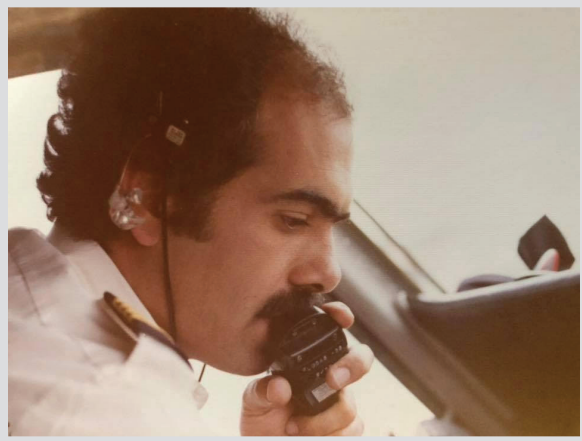
Though her mother was engaged, loving, and attentive when she was little, Sharon’s father and grandfather were both alcoholics. Her grandfather was a “scary person,” she says. Her father did not physically abuse her but “the mental abuse was extensive.” Sharon’s father was never satisfied. He cheated on her mother, abandoned the family, and disappeared for several months. When he came back he told Sharon he wished he’d never had a daughter. “He was probably drunk at the time but that doesn’t excuse it,” Sharon says. She was 14 years old.

Sharon had her first panic attack when she was eight. During the blizzard of ’78 in Chicago, which is where they lived, she started packing a suitcase so she could run away from home. She was sobbing so hard she was almost vomiting. Her father just laughed.

A few years later, Sharon’s family moved from Illinois to Tennessee. Like Gabriel Sanborn, she had a hard time fitting

“The best way to talk about suicide is openly and honestly.”

Dan Reidenberg | Executive Director,
Suicide Awareness Voices of Education



Kenneth Richard Flegal

in. “The first girl I spoke to in sixth grade was an African-American,” Sharon remembers, “Because I befriended her, I was shunned...by the white kids. I was bullied to the extreme.”

In gym class someone stole her shirt and tried to flush it down the toilet. Sharon had to wear her jacket all buttoned up for the rest of the day. That week each student was asked to share their proudest moment. When the girl who stole it, whose name was Kim, said, “My proudest moment is when I flushed Sharon’s shirt down the toilet,” the whole class erupted in laughter. The teacher said and did nothing.

By the time her mom moved Sharon and her brother back to Illinois, Sharon was depressed and borderline anorexic. By freshman year of high school she was 5 feet 4 inches and weighed barely 100 pounds. She stopped menstruating, and was eventually diagnosed with polycystic ovarian syndrome. As if that weren’t enough, she also got a staph infection on her chin that was so bad she had to be hospitalized. She believes her poor health, malnourishment, stress, and low self-esteem all played a part in why she tried to kill herself. But it wasn’t until after she lost her grandmother, had two more staph infections on her face, and was put on extremely high doses of antibiotics (she was told to bathe in them daily), that she made her first attempt.

“I had no thoughts of suicide prior to these mass doses of antibiotics,” Sharon says. “Obviously I had things to be upset about. My dad was horrible to me and my mom, and both my grandparents had died. But my physiology was horrible, my nutrition was horrible. I had no fats in my diet and I had to stay out of the sun because of medication I was taking. That was all also part of it.”

In May of her first year of high school, Sharon took every prescription medication she could find in the house, including almost an entire bottle of Inderal (a blood pressure drug her mom was using for migraine), and washed the pills down with a bottle of apricot brandy.

She still remembers how she felt trying to die: “I was completely detached at that moment. I was in a dissociative state. The reality was I was going to go to sleep but not wake up, I was going to die. But I wasn’t thinking about that. I was just thinking, ‘I can’t do this anymore, this is too much.’ I couldn’t see that it was going to be better. I just gave up.”

Giving up

A chiropractor based in Ashland, Kacie Flegal, 43, and I spoke at the same health conference last year. But I had no idea that Kacie’s father killed himself when she was 15. He was 45 years old.

Like Sharon Ledbetter’s father, Kacie’s dad had a drinking problem. Her mother was also an alcoholic and lost custody of Kacie and her older brother when they were two and five years old. She got sober soon afterwards and spent years fighting to get her children back.

Kacie’s father, Kenneth Richard Flegal, repeatedly told her and her brother that their mom was crazy and didn’t love them. But Kacie says she didn’t believe it. “That’s my mommy and she loves me to death,” Kacie remembers telling herself as a child. Kacie says her father also told her that women were “worthless cunts,” and he hit her so hard once that he knocked her teeth out.

When Kacie was in sixth grade her father remarried. An airline pilot, he traveled for work and was gone for long periods. His new wife was also abusive. “She locked us in the basement, we’d go to the bathroom in a bucket. She didn’t feed us. We told my dad when he came home but he didn’t believe us.”

One time her father’s wife burned her with a curling iron. Another time she hit her with a vacuum cleaner. It was after that that Kacie and her brother got up the courage to tell their father they wanted to live with their mom. Kacie was in seventh grade. Her father didn’t take it well.

“He flipped out,” Kacie remembers. Her father screamed at them, calling them ungrateful pieces of shit, telling them he didn’t want them anymore, shoving them in the car and driving them to their mother’s house without their clothes or other things. He pounded on the door, pushed the two teens inside. Kacie tells me her father said to her mother, “Here are your fucking kids,” and left.

Kacie and her brother didn’t see their father again for a year. She found out later that he started drinking heavily, moved to Hawaii, and spent most of that year homeless. He sobered up again but it didn’t last long. He shot himself in the basement of his home when Kacie was a high school freshman.

“I went through a lot of guilt,” Kacie says. “I thought he killed himself because we left.” When a parent dies by suicide, “you go through a lifetime of trying to figure out why.”

A highly motivated student in high school, in college Kacie started using drugs and alcohol. She also thought a lot about killing herself. As she imagined doing it, she realized that suicide is really hard—you have to be highly motivated, and willing to overcome the fear.

Though suicides tend to run in families, Kacie does not feel she is at risk. She has worked hard, in a process that has taken twenty years, to overcome the abuse and trauma of her childhood, and come to terms with her father’s death. Things that have helped her include exercise (which has been a lifesaver, she says), meditation, and EMDR, a psychotherapy treatment that uses rapid eye movement to help trauma survivors and other patients reformulate negative beliefs. Being with a loving, supportive partner, one who models for Kacie what good fathering looks like, has also made a tremendous difference.

She realizes now that her father’s suicide wasn’t her fault. “He was really sick. He was in so much pain.”

Shining a light

When my husband’s best friend, who had been a prominent tech journalist at the *Washington Post*, committed suicide, there was no mention of it, no media coverage about it, and no word of suicide in his obituary. The silence, to us, felt deafening. It also felt like a lie. The truth was that Mike Musgrove had been struggling with depression, was devastated to lose his job as a journalist, and wasn’t able to stave off the despair he felt. At the same time, it’s hard not to worry that writing about suicide might encourage copycats. As a journalist covering difficult topics, the last thing you want to do is make things worse. But everyone I interviewed told me that it’s important to write and talk openly about suicide. Being honest about suicide is a way to improve mental health, help people recognize they’re not alone, encourage people to ask for help, and ultimately help them heal.

“I really wanted people to ask me about my dad,” Kacie Flegal confides. “For years I didn’t talk about it. But I always wanted to.”

As hard as it is, we need more openness about suicide. Shining a light on suicide won’t encourage it to happen more. In fact, being open about suicide may actually be a way to prevent it.

If You’re Feeling Suicidal...

NowMattersNow.org: is a suicide prevention website and YouTube channel for anyone who is having thoughts of self-harm. It also has resources for people whose loved ones are feeling suicidal.

Call 211: If you need immediate help, dial 211, an emergency telephone number that links people in crisis with local help organizations. You can also dial 911 to get help from the local police if you or a loved one is in crisis.

Jackson County Mental Health: has a 24-hour crisis hotline number: (541) 774-8201 and walk-in mental health services are also available at 140 S. Holly Street, Medford (Monday – Friday, 8:00 am to 5 pm). Information about additional resources and suicide prevention can be found at <http://jacksoncountyor.org/hhs/Mental-Health/>.

Winter Spring (541-552-0620; <https://winterspring.org>): A Medford-based nonprofit to help children, teens, and adults who are experiencing loss. They host grief support groups for suicide loss survivors and bereaved parents. They also provide peer-to-peer support with trained volunteers.

Ashland Death Café (<https://www.ashlanddeathcafe.com>): While not slated towards suicide, this is a movement started in Europe to foster a safe space to talk about all aspects of death. This volunteer-run “café” meets four times a year to provide the community a place to come together to discuss death, grief, and loss.

Options for Southern Oregon (<http://www.optionsonline.org>): A non-profit that provides an array of mental health programs to people in Josephine and Jackson Counties and also runs training programs for people who want to learn applied suicide intervention skills.

National Suicide Prevention Lifeline: 1-800-273-8255, a toll-free, confidential support line for people in distress.

This article is dedicated to Lea Kleitman and Guai Guai.



A regular contributor to the Jefferson Journal, Jennifer Margulis, Ph.D., is a science journalist, Fulbright grantee, and speaker. Her articles have been published in the *New York Times*, the *Washington Post*, and on the cover of *Smithsonian Magazine*. She is the author of *Your Baby, Your Way: Taking Charge of Your Pregnancy, Childbirth, and Parenting Decisions for a Happier, Healthier Family* and, with Paul Thomas, M.D., *The Addiction Spectrum: A Compassionate, Holistic Approach to Recovery*. She graduated from Cornell University, earned a Master’s from the University of California at Berkeley, and a Ph.D. from Emory. More at www.JenniferMargulis.net.



Farmers Struggle As Hemp Harvest Winds Down

By Sophie Quinton & April Simpson

Oregon hemp grower Ajit Singh pulls a hemp flower apart to show where mold has set in. Hemp crops across the Rogue Valley have been blighted by mold after unusually heavy rain in September.

PHOTOS COURTESY OF THE PEW CHARITABLE TRUSTS

Ajit Singh strode across his 16-acre hemp field toward a broken-down harvester. He'd been hoping all day that the mechanic now crouched beside the machine could get it back up and running.

It was late October and Singh still had thousands of stinky green and purple cannabis plants across 425 acres to pick, dry and sell before winter. Like many hemp growers here in Jackson County, Oregon, he was harvesting slowly, facing a mold problem and unhappy with prices offered by potential buyers.

"We want a better price," said Singh, a soil scientist and former garden store owner—and, he said, he was prepared to hold out for one. He sold 50 acres of hemp for \$70 a pound last year and now was being quoted prices less than half that.

Hemp growers nationwide scaled up this year after Congress legalized the non-psychoactive cannabis. They hoped to cash in on the booming market for cannabinoids such as wellness darling CBD, an ingredient in oils, tinctures and salves. But as harvest winds down, it's likely that many growers will go bust.

More than half a million acres were licensed for hemp production this year, though Vote Hemp, a hemp advocacy nonprofit based in Washington, D.C., estimated in September that less than half that was planted.

Some of the more than 16,000 licensed growers will profit from their crops and say hemp is a better investment than traditional commodities such as corn. However, because of crop failure and other factors, Vote Hemp estimates that between 40% and half of the crop planted this year won't be harvested.

"People went in thinking they'd be instant millionaires," said Matt Ochoa, founder of Jefferson Packing House, a cannabis drying, processing and distribution business in Medford, Oregon. "But the reality is, they're broke."

In late October the mood was so grim in Jackson County, home to about a quarter of Oregon's 1,957 licensed hemp growers, that rumors were swirling of husband-wife growing teams divorcing, farmers selling in a panic to low bidders and despairing entrepreneurs dying by suicide (the Jackson County Sheriff's office told Stateline that it investigates all suicides in the county and is not aware of any involving hemp growers).

"I've literally had a tightness in my chest from all these failures the past few days," said Mark Taylor, founder of the Southern Oregon Hemp Co-operative, when he met with Stateline at a Medford restaurant last month. He still thinks the hemp industry has a bright future but worries that a lot of the crop planted in Oregon this year isn't going to make it. "I believe we've lost a substantial amount of hemp," he said.

Nationwide, bad weather, mold, disease, pests and inexperience have crushed some crops. Now lack of capital, harvesting equipment and drying space—challenges affecting rookie and veteran farmers alike as growing expands—means that some healthy plants may not make it out of the ground.

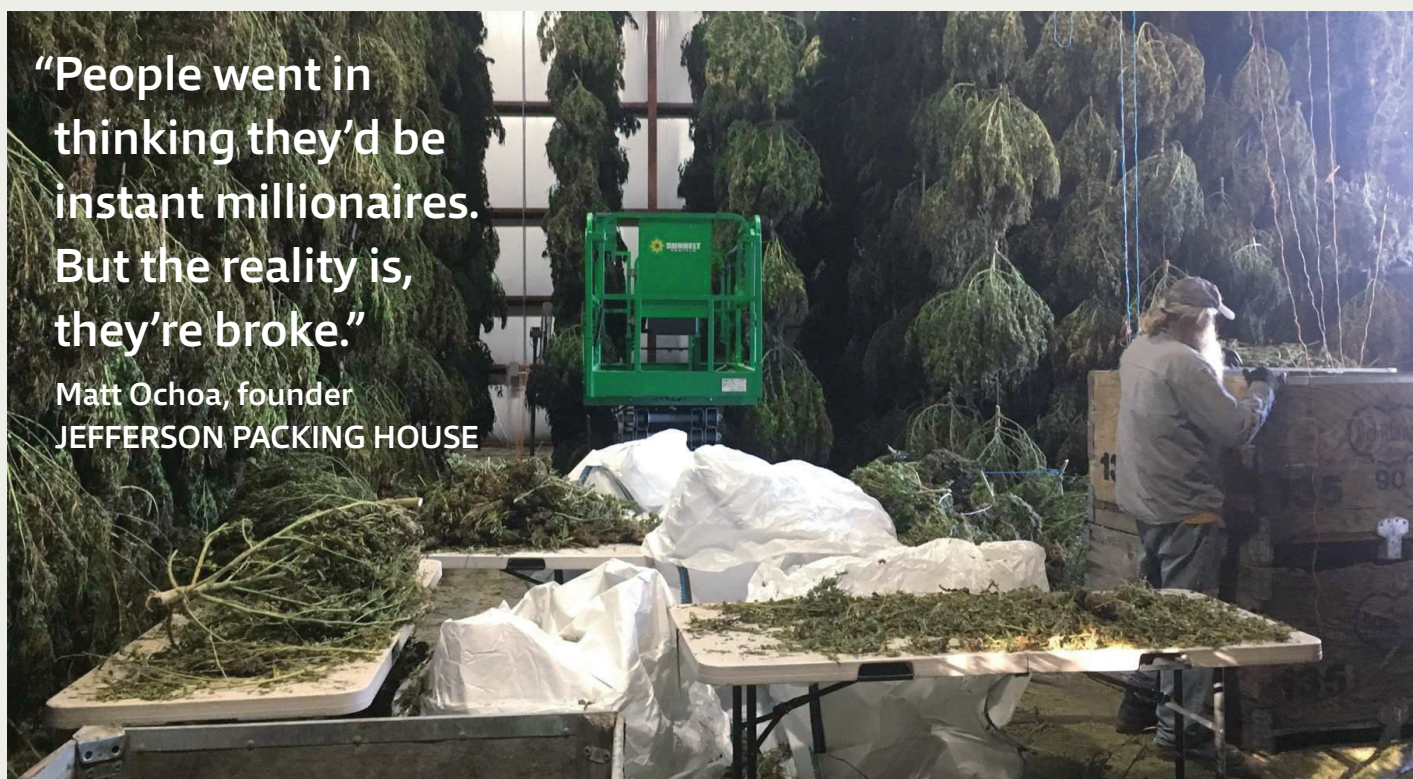
"People can't get it out [of the fields] because there's not the infrastructure, the capital or the labor to get it through," Ochoa said.

Wholesale hemp prices, while higher than for other agricultural commodities, are expected to decline for key cannabinoid products this year as new suppliers flood the market, according to Washington D.C.-based cannabis industry research firm New Frontier Data. And even farmers who thought they had buyers lined up are finding there are no guarantees.

Singh is optimistic that he'll find a buyer for the crop he spent millions of dollars planting, even though much of it is blighted by mold. Moldy hemp, while less valuable than the unblemished stuff, can still be processed into CBD oil.

“People went in thinking they’d be instant millionaires. But the reality is, they’re broke.”

**Matt Ochoa, founder
JEFFERSON PACKING HOUSE**



PHOTOS COURTESY OF THE PEW CHARITABLE TRUSTS

Oregon farmer Steve Fry inspects hemp in the drying barn on his family farm. Lack of drying space has slowed the pace of harvest for many growers in Oregon this year.

Other parts of the country have faced different diseases and pests. Bipolaris leaf spot, which limits the photosynthetic area of the plant, was widespread in Tennessee, said Katy Kilbourne, a plant pathologist with the state’s agriculture department.

Zach Hansen, an assistant professor in the entomology and plant pathology department at the University of Tennessee in Knoxville, has seen about 10% crop loss in worst case scenarios to another fungal disease, Southern blight. “It’s basically a death sentence for the plant,” Hansen said.

Corn earworm, a common pest to sweet corn in the South, has transitioned to hemp nicely, according to experts, prompting growers to hire people to walk up and down hemp rows and hand-pick the pests off individually.

‘The Money is in the Plants’

In Southern Oregon and other regions where hemp production exploded this year, people up and down the hemp supply chain are feeling the pressure.

Ochoa is a tall man with a gentle smile who radiated calm as he walked through his 100,000-square-foot hemp-drying warehouse, fielding nonstop phone calls, video calls, emails and urgent questions from his staff.

His Zen demeanor is misleading, however. “I’ve never been this stressed in my life,” he said as he headed from the curing room, a cool space where dried hemp lay in plastic-lined packing crates, to the cavernous hall where freshly harvested plants lay drying on racks.

Not only was Ochoa trying to manage a rapidly growing business, but like his hemp grower clients, he was squeezed for cash. “The system is out of money,” he had explained earlier, in his bare-bones office. “The entire industry segment is all in. All the money is in the plants right now.”

Ochoa said buyers are out there, but it’s hard to know who’s serious. In other parts of the country, even farmers who entered into contracts well ahead of the growing season also are having problems.

When Stateline met Michael Calebs earlier this year, he proudly wore a clean gray cap emblazoned with the green, upside-down V logo of the company that processes his hemp, Atalo Holdings. With a contract, Calebs wasn’t worried about investing \$200,000 in hemp seed, clones, fertilizer, land, diesel, insurance and labor across 33 acres in London, Kentucky.

In September, Atalo CEO William Hilliard sent its growers a letter alerting them that an investor had pulled out, and it could not offer a “specific or dependable date” for when growers could expect to get paid.

“Matter of fact, they recommend if we can find a place to sell our crop to sell it,” said Calebs, who’s also thwarted two attempts by thieves to steal his hemp. “That’s scary, isn’t it? That could bankrupt us.”

Hilliard told Stateline that Atalo continues to seek funding and intends to pay in full about 80 growers, including Calebs, who collectively this season planted about 1,700 acres in Kentucky and neighboring states. Hilliard attributed Atalo’s challenges to specific investors and outside forces, such as news of overproduction that has investors wary of getting involved, lackluster financial results among cannabis companies and uncertainty in the vaping industry.

“Our enthusiasm for the hemp industry has not dampened at all,” Hilliard said.

Meanwhile, GenCanna—another heavyweight in growing and processing industrial hemp crops—is being sued by a group of hemp farmers in Kentucky over a deal that fell through to create a drying facility and pay an increased price for processed hemp.



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The farmers want \$5 million, but GenCanna disputes their claims, according to the Lexington Herald-Leader. In addition, there are at least 37 liens against a property the company leases in Mayfield, Kentucky. Records show the company owes just shy of \$52 million, according to Tammy Flint, Graves County clerk.

Neighboring Tennessee licensed roughly 4,700 acres of hemp last year. This year, it's an astounding 51,000 acres, according to the Tennessee Department of Agriculture.

The number of licensed growers increased nearly 1,600% this year, from 226 to 3,800, "and that has had some catastrophic effects," said Bill Corbin, a third-generation tobacco farmer in Springfield, Tennessee. Corbin fears he's made a "massive mistake" by forgoing tobacco this year to grow hemp exclusively.

Corbin suggests Tennessee institute a narrow window for growers to obtain licenses and restrict growers' hemp acreage and pounds based on averages from previous years of documented production. "That should be the case with hemp, so we don't travel this path again."

Meanwhile, hemp prices are all over the place. Pete Gendron, president of the cannabis advocacy group Oregon SunGrowers Guild, says he's seeing a range of prices nationally—from about \$12 a pound for hemp with low cannabinoid concentrations to \$1,000 a pound for top-quality flower that can be rolled into joints and smoked. Last year's price range, he said, was also huge.

Many hemp growers in southern Oregon, even experienced ones, aren't going to be able to sell for premium prices this year, thanks to early rains that spread mold across hemp fields.

Stormy Paul, a longtime cannabis entrepreneur who runs a hemp drying business in the area, said mold can turn a \$250 a pound crop into a \$25 a pound crop. Because hemp is so expensive to plant and harvest, he said, once prices drop below \$20 a pound, farmers start losing money.

It generally costs between \$8,000 and \$20,000 an acre to grow hemp, not including harvest costs, Ochoa said. Many rookie growers underestimate the expense. "People think they can grow it for \$4,000 to \$8,000 an acre, and then they get in," he said, "and all they can do is keep borrowing money all the way to the finish line."

Pushing Forward

By late October, between 75% and 90% of the viable hemp crop in Oregon should have been out of the ground and in drying barns, Gendron said. But in the Rogue Valley, a cannabis-growing mecca near the California border, hemp fields were still bursting with plants toward the end of the month. Many fields, such as Singh's 16-acre plot, were partially harvested. "Not everything that's sitting in the field right now is going to be harvested," Gendron said.

Singh is pushing on, despite mold, harvest challenges and the accidental fertilization of the Phoenix field by male hemp plants from a neighboring farm—which filled Singh's once-pristine hemp flowers with seeds.

He initially planned to pay field workers to hand-shuck the hemp flowers, but that proved prohibitively expensive. Mukesh Sheoran, Singh's business partner and cousin, said that an initial crew of 100 workers for the Phoenix field put the company back \$20,000 a day.

Determined to cut down on labor costs, the hemp growers, both in their mid-40s, bought a green-bean harvester from a farmer in Idaho and modified it to suck up hemp leaves and



Kentucky farmer Michael Calebs poses in February with farm manager Kim Henson in front of two box barns that he planned to convert from tobacco to hemp. Calebs thought signing a contract with a hemp processor would guarantee a market for his hemp crop, but in September he learned that his processor is unable to pay growers.

flowers. Even with the machine, the harvest has proceeded slowly, because the cousins can only harvest as much hemp as they have space on the farm to dry.

The harvester's breakdown, thankfully, was short. After conferring with the mechanic, who welded adjustments to the machine in the middle of the field, Singh climbed gingerly into the cab and worked the harvester slowly round until he could drive it along a line of hemp plants.

Sheoran watched silently as the harvester inched its way down the line, spitting hemp debris into a tank at the back of the machine. "We had very high hopes. See the amount of flowers we had?" he said, looking out at the top-heavy plants. "It's all seedy."

Even longtime farmers are facing challenges. Steve Fry, a 68-year-old organic vegetable farmer in the Rogue Valley, grew about 20 acres of hemp last year and twice as much this year. "We did so well last year that we thought we'd do more. That's how dumb farmers are, you know," he said, sitting on the tailgate of a truck parked beside his red barn on a glorious October afternoon.

Fry estimated that he'd harvested about 15% of his hemp crop, which also has been afflicted by mold. He said he's wondering whether it'll be worth harvesting the most damaged plants, given the prices they're likely to command. "I've got to talk to my processor guys," he said.

Next year, Fry said, he'll be better prepared, with more drying space ready to go early in the season as well as modified harvesting machinery.

And this harvest, while disappointing, won't be crushing. Conventional crop prices are so low, he said, that even if he harvests only some hemp he'll be better off than if he had planted vegetables. "We're still going to do better than we would have if the whole place was in veg," Fry said.

Fry said he hasn't made a profit on vegetables in three years. Last year's hemp, not carrots and squash, is paying the bills on a new food processing building on his family farm. "Thank God hemp came," Fry said.

Stateline is an initiative of The Pew Charitable Trusts. Stateline provides daily reporting and analysis on trends in state policy. Since its founding in 1998, Stateline has maintained a commitment to the highest standards of nonpartisanship, objectivity, and integrity. Its team of veteran journalists combines original reporting with a roundup of the latest news from sources around the country. This article was first published November 8, 2019 at www.pewtrusts.org.

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A rancher is trying something new to keep the wolves away—something never before attempted in Oregon. And he's doing it with the help of some unlikely partners.

Southern Oregon Rancher Builds Fences And Bridges To Keep The Wolves At Bay

It's a clear autumn afternoon and the piercing clang of metal on metal rang out across Mill-Mar Ranch. Rancher Ted Birdseye was in a good mood.

"I thought you said you'd be done, Doug!" he yelled jokingly to contractor Doug Carpenter.

Carpenter was just a few hours into what's expected to be a two-week job.

"We're gettin' closer," Carpenter called back from the small track loader with a post driver attachment. He clanged a metal post into the ground, as easy as placing a candle into a birthday cake.

After years of dead ends—and dead cows—Birdseye was getting what he hoped would finally solve his wolf problems: a fence.

Mill-Mar Ranch is 275 acres of mostly flat pasture about 3,000 feet up in the Southern Cascades. Birdseye runs a herd of about 200 cows, and for the past few years, he's had bad luck with wolves.

The Rogue Pack, and its famous founding wolf O-R-7, dens in the hills above Birdseye's ranch. Over the past two years, the wolves have killed eight of his cows and two of his dogs. During that time, no other rancher in the state has as many confirmed losses to wolves.

The fence is an extreme solution to this problem—Birdseye is the first in the state to try it. But the rancher has exhausted the other non-lethal methods of deterring the Rogue Pack.

"We're going to try it out and see if we can make it work. Hopefully, all the critters will stay on the right side of the fence," Carpenter quipped.

"Especially the wolves," Birdseye replied, striking a serious tone.

Ranchers build fences all the time, but Birdseye's new fence is very different from what would be seen out on the range.

It's only 5 feet high, but stout, with metal posts and fiberglass posts and eight strands of wire. Half of the wires will be electrified, or hot.

Even if the power occasionally fails, Birdseye has confidence it will keep the wolves away.

"I just can't imagine that they would check the fence every day and go, 'Hey, boys, it's not hot today. Come on in!'" he said.

U.S. Fish and Wildlife biologist John Stephenson has spent many nights sleeping in his truck at Mill-Mar Ranch trying to keep the wolves away. He designed this fence based on what



PHOTO BY JES BURNS/OPB

Rancher Ted Birdseye has been working with anyone who will help solve his wolf problem. His latest effort involves building a 3-mile long electric fence around his entire ranch.



PHOTO BY JES BURNS/OPB

Pedro Ibarra ensures a post for Mill-Mar Ranch's new wolf fence goes in straight.

ranchers in Montana have done to keep out predators. The fence will run 3 miles around the entire ranch.

"This is a pretty big experiment," he said. "We want to do all that we can ... to have it work so we can keep the Rogue Pack out of trouble."

Continued on page 19

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Down To Earth

Continued from page 17



PHOTO BY JES BURNS/OPB

USFWS wolf biologist John Stephenson has been working with rancher Ted Birdseye for several years to protect livestock from the Rogue Pack.

Packs And Plagues

The Rogue Pack has treated Birdseye's ranch as a buffet of sorts.

"You know, we thought we were coming to paradise, but between the wolves and the grasshoppers, we're starting to go, 'Wait a minute. Maybe this is ...'" Birdseye said, trailing off.

A freak plague of grasshoppers destroyed most of his hay crop this year, and the wolves have succeeded in filling his nights with dread.

"When those wolves had come in, you jump up and you go, was that a wolf I heard? What are the dogs barking about?" he said.

Gray wolves on the west side of Oregon are federally listed as endangered—and it's illegal to kill them.

"If I was where I could shoot wolves, I probably would've done that already," Birdseye said.

But he said he's been curious about the animals ever since he was young, and the idea of killing a wolf on his ranch "didn't feel quite right."

First the associated fine and jail time that would follow an illegal kill weren't an attractive prospect. And then there's the piece that Birdseye seems to value even more.

"I'd had quite a lot of contact with John already, and ... have appreciated everything he has done and I'm going, 'Well that'd be kind of a slap in the face,'" he said.

"Ted's put up with a lot here. I know he's gotten pretty frustrated and understandably," said Stephenson. "He's willing to try just about anything and that's what it takes. You got to keep trying new things."

Trying New Things

The list of things Birdseye has unsuccessfully tried so far is long—about as long as the list of people he's worked with to solve his wolf problem.

A school group came out to his ranch to help remove bone piles, which are known to attract wolves, around the property.

Stephenson has helped him install fladry—an electrified wire with red flagging on it—around the edge of his ranch to deter the wolves from crossing onto the property.

Birdseye also has gotten creative, using inflatable dancing men, a car lot staple, to try to scare the wolves away. The dancing men were loans from the environmental group Defenders of Wildlife.

"I believe in ... trying to work together with people," Birdseye said.

He's also taken a little guff about just how far he's gone to keep the wolves at bay.

"A lot of people shook their head with these inflatable men. There was even a cartoon in one of the newspapers about you know, 'I thought this was a ranch not a used car lot' kind of thing," said Stephenson.

Most of the time, the help has come in the form of labor or equipment loans. But for his latest anti-wolf endeavor—the wolf fence—assistance has come in the form of cold hard cash.

A 3-mile-long fence isn't cheap: This one will cost more than \$40,000.

The funding is coming from a mix of federal grants, Oregon's wolf compensation program, and environmentalists that ranchers like Birdseye often feel at odds with on the wolf issue.

"We have a lot of members and supporters and people that we can reach out to that want to see wolves recovered. Why don't we ask them to actually pitch in and put some skin in the game on that?" said Joseph Vaile of the Klamath-Siskiyou Wildlands Center.

Vaile organized a crowdfunding campaign and found that people were willing to step forward. The campaign raised the final \$6,000 for the fence project in about a month.

"I think people are really excited to see us try to break down those, those barriers and try to work with people that might not be exactly politically aligned with us to try to solve a problem for our community," Vaile said.

Despite all the community help Birdseye has received along the way, there will be many things ahead he will have to endure alone. Like his cows, the wolf fence will need to be cared for.

"As long as it's maintained and that's my responsibility. I can't imagine it won't work."



Jes Burns is the Southern Oregon reporter for Oregon Public Broadcasting's Science and Environment Team. She's based at Jefferson Public Radio and works collaboratively with JPR's newsroom to create original journalism that helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Her work can be heard and seen on public radio and television stations throughout the Pacific Northwest.



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"It's a bright future if
you're an algorithm."
—Kevin Slavin,
MIT Media Lab

The Algorithm

An algorithm is like a recipe. It's a series of steps that, when followed, produce a specific outcome.

Computer science is the study of algorithms. That's not to say that when you follow a recipe for baking cookies that you're doing the work of a computer scientist. It's just to point out that, at its most basic level, an algorithm is simply a set of instructions.

In computer science, this gets a bit more precise. In computer science, an algorithm is "a well-ordered collection of unambiguous and effectively computable operations that, when executed, produces a result and halts in a finite amount of time."

Algorithms are written in high-level computer programming languages with catchy names like "Java" and "Python" then get converted into an intermediate "assembly language" that is then translated into "machine code" that can be understood and executed by a computer.

It's way more complicated than that, but that's the gist of how we instruct computers to do anything and the further you go down the technical rabbit hole, the more amazing it is that any of this stuff we rely on to run our modern world works at all.

But algorithms don't just instruct computers what to do. As they become more complex and permeate all aspects of our modern, technology-driven lifestyles, algorithms are increasingly telling us what to think, what to believe, what to do. We program the algorithms then they program us.

Let's start with a simple Google search. When you type in a search term, i.e., "best chocolate chip cookie recipe", Google's search engine uses a suite of algorithms to rank and search through the trillions of webpages currently stored in its index.

According to Google, "To give you the most useful information, Search algorithms look at many factors, including the words of your query, relevance and usability of pages, expertise of sources, and your location and settings."

In the case of my search for "best chocolate chip cookie recipe", the top ranking website returned is allrecipes.com. Now, they may or may not have the "best" recipe for chocolate chip cookies, which is highly subjective.

All of this becomes more important with higher stakes searches such as "should Trump be impeached?" As of this writing, the top search return for that is an editorial in the *Los Angeles Times*, "We've seen enough. Trump should be impeached." In second place is *The New York Times*, "Pelosi Says House Will Draft Impeachment Charges Against Trump" and in third is CNN with "Nadler: Jury would convict Trump in impeachment in 'three minutes flat'".

If I put my trust in Google, in *The Algorithm*, these three search results lead me toward the answer that Trump should be impeached and that the House is drafting those charges and that a jury would most certainly convict Trump within 3 minutes.

The matter is, of course, more nuanced than those three search results, and hopefully we are more nuanced thinkers. My point here is that Google's search results matter. The Algorithm does its work then returns its results and those results shape—to one degree or another—what we think, what we believe, and how we react.

Now let's take a look at social media and Facebook in particular. Long gone are the days when Facebook was simply a chronological feed of posts by you and your friends. Facebook's complex algorithms rank and promote posts based on factors such as "inventory", "signals", "predictions", and "scores".

On its surface, Facebook appears to be a platform where you post and share things with your friends. Underneath the hood, however, it is a gigantic machine learning system, harvesting a daily data stream from billions of users and running that through algorithms that determine what users will be most likely to see, what will be promoted and advertised, and what will become digital detritus.

Similar machine learning algorithms at Amazon and Netflix influence (and in some cases outright determine) what you will buy and what you will watch.

On Wall Street, complex trading algorithms with nicknames like "The Knife", "The Carnival", and "The Boston Shuffler" execute automated millisecond stock trades and transactions that move markets and influence the global economy.

We tune into NPR and hear about the Dow and NASDAQ being up or down, jobs being gained or lost, and we think of people making decisions but we do not think of *The Algorithm* humming 24/7 in the background with its millisecond precision influencing all of that.

The Algorithm speaks only the language of mathematics and works day and night at the speed of light while we go about our daily lives at the speed of life trying to make sense of this increasingly complex world we're creating.



Scott Dewing is a technologist, writer, and educator. He lives on a low-tech farm in the State of Jefferson.

Photo credit: National CASA/GAL

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Pushing It

I met Dorothy Hester when she was in her 80's and producing lunch time concerts at St. Mark's Church in Yreka. I played in a few of those concerts and, I'm sure, never came up to her exacting standards. My less than stellar musical contributions were overlooked as I became one of her useful friends who helped her out in the ensuing decades. We're talking over 20 years because Dorothy played her final notes at 103 when she died last June.

In the last years of her life she depended on me and others for assistance, the kind of assistance you would depend on from family but because all her kin lived far away, she was lucky she had friends and neighbors to take up the slack. She didn't like having to depend on others and resisted it mightily. She drove her own car into her 102nd year but when she told us about how she couldn't see the kids on bicycles, we, her friends, put the kibosh on the driving.

An aside on the car: she bought a car when she was 100 years old and could have paid cash for it but the unscrupulous dealer got her to sign a four year loan where all the interest was added up front. Take heed, those shysters are out there just waiting to prey on the elderly. I wasn't in on the car loan debacle, Dorothy was still in the driver's seat of her life, but she did not understand what she was signing. As I said, take heed.

Dorothy was born in 1916 in Orange County California when there were still orange groves and Santa Ana was a small town. Her father, Carl Gutzmann owned a bakery and when the Depression hit he lost everything. They moved to a place not much better than a shack while Carl clawed his way back to financial solvency and paid all his creditors who were incredulous he didn't declare bankruptcy. Through it all, her parents made sure Dorothy had piano lessons.

I know this about her, and a lot more, because I offered to type her memoirs a few years back. It was a nagging dream of hers to publish her book so we set about to make that happen. It took several years to type and edit the manuscript and we started when she was 97 which, in my mind, was pushing it but she showed no sign of slowing down. She included detailed descriptions of her travels as an accompanist with college choirs in Europe and Japan. She had an early marriage to an abusive man (he was a Jazz musician, go figure) but it produced a son of whom she was very proud. Later she married Ben Hester, the brother of a childhood friend and together they built a house and a big musical life in Southern California. She made her living as a professional organist and, when she and Ben moved to Montague, she continued accompanying church choirs, producing concerts and forming a bell choir.

It took several years to type and edit the manuscript and we started when she was 97 which, in my mind, was pushing it



PHOTO COURTESY MADELEINE DEANDREIS AYRES

Dorothy Hester, 1916-2019

We finished her memoir just before she had that devastating fall that seems inevitable for old people. Unbelievably she seemed to be getting better, thanks to our local hospital and excellent rehab at Linda Vista in Ashland. I found a wonderful editor who formatted the book, added pictures and got it published just before a debilitating infection set in, so she got to sign a few copies and enjoy listening to her grandson John read it to her in Hospice. The book titled, *79 Years on an Organ Bench* is kind of an ordinary book about an extraordinary life.

Dorothy and Ben, like a lot of us, had an entire house full of possessions. It's hard enough to try and get rid of closets of size 2 designer clothes, but try to find a home for an organ, harpsichord and handmade grandfather clock? If you get to Klamath Falls for the Methodist Church service, enjoy the organ music because that's where her organ landed. Dorothy's loyal friend Pat and I spent the summer clearing and donating and doing our best to honor her last wishes. Her grandson is a vegan minimalist but even he drove a truck load of her stuff back home to Ohio.

For a person who weighed 85 pounds when she died, Dorothy took up a lot of space in my life. Many of us have our own Dorothy's, so do the best you can to help them live well, on their own terms, until their time runs out. In the end, it's what we all want.



Takes one to know one. Whether it's teaching, gardening, or walking El Camino de Sanitiago, Madeleine DeAndreis-Ayres has been known to 'push it,' especially when it comes to editorial deadlines. *79 Years on an Organ Bench* can be found on Amazon Books or by contacting Madeleine DeAndreis-Ayres at: madeleinedeayres@gmail.com

Classics & News Service



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 12:00pm Siskiyou Music Hall
 4:00pm All Things Considered
 6:30pm The Daily
 7:00pm Exploring Music
 8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
 8:00am First Concert
 10:00am Opera
 2:00pm Played in Oregon
 3:00pm The Chamber Music Society of Lincoln Center

4:00pm All Things Considered
 5:00pm New York Philharmonic
 7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
 9:00am Millennium of Music
 10:00am Sunday Baroque
 12:00pm Siskiyou Music Hall
 2:00pm Performance Today Weekend
 4:00pm All Things Considered
 5:00pm Chicago Symphony Orchestra
 7:00pm Center Stage From Wolf Trap
 8:00pm State Farm Music Hall

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Metropolitan Opera

Jan 4 – *Der Rosenkavalier*
by Richard Strauss

Jan 11 – *Wozzeck* by Alban Berg

Jan 18 – *La Traviata*
by Giuseppe Verdi

Jan 25 – *La Bohème*
by Giacomo Puccini

Feb 1 – *Porgy and Bess*
by George Gershwin

Feb 8 – *La Damnation de Faust*
by Hector Berlioz

Feb 15 – *Manon* by Jules Massenet

Feb 22 – *Le Nozze di Figaro*
by Wolfgang Amadeus Mozart

Feb 29 – *Agrippina*
by George Frideric Handel



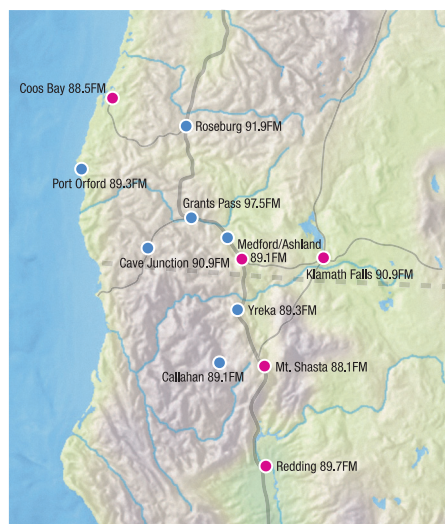
Wozzeck



Agrippina

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Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM
Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
3:00am World Café

Saturday

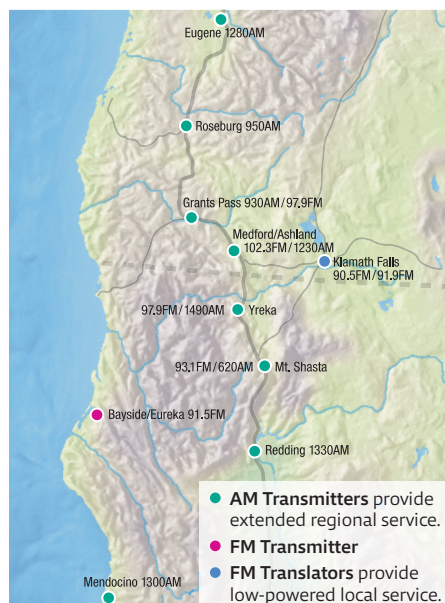
5:00am Weekend Edition
9:00am Wait Wait...Don't Tell Me!
10:00am Ask Me Another
11:00am Radiolab
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Live From Here with Chris Thile
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Q the Music / 99% Invisible
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Live From Here with Chris Thile
11:00pm Mountain Stage
1:00am Undercurrents

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8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm BBC News Hour
1:30pm The Daily
2:00pm 1A
3:00pm Fresh Air
4:00pm PRI's The World
5:00pm On Point
7:00pm Fresh Air (repeat)
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am Day 6
9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm Politics with Amy Walter
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am On The Media
9:00am Innovation Hub
10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm Political Junkie
2:00pm Fresh Air Weekend
3:00pm Milk Street Radio
4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

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Grants Pass 97.9 FM
Mt. Shasta 93.1 FM

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GRANTS PASS
KSJK AM 1230
TALENT
KTBR AM 950
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KRYM AM 1280
EUGENE
KSYC AM 1490
YREKA
KMJC AM 620
MT. SHASTA
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Being an understudy
had a considerable impact
on Rigo's life.

"I took great pains to study it" (*Twelfth Night*)

In my long and now extinguished career on the stage, I was never an understudy. The closest I came was being drafted in at short notice on two occasions just before opening night to cover for actors who were unable to continue. One had broken his leg playing rugby, but still took a front-row seat at every performance throughout the brief run; the other fell in love with his leading lady (not unusual in itself) to the extent that he was struck dumb each time they had a scene together and he had to leave the production early in the rehearsal process.

So I was fascinated to talk to Rigo Jimenez about his experience in two seasons as an understudy with OSF. I first met Rigo in 2015 when we were both in a production of *The Mad Woman of Chaillot* at the Randall Theatre in Medford, and I have followed his career in community theatre ever since. He is very much a local man, having graduated from Phoenix High School and studied at Southern Oregon University.

We met this time just after the 2019 OSF season had closed when, on a warm November afternoon, he shared with me some of his insights and experiences of working with a professional theatre company. I have to say at the outset that Rigo is an impressive young man—charming, confident and articulate—and someone who has clearly absorbed a great deal of theatrical knowledge in a very short time.

He first auditioned for the 2017 OSF season, performing an extract from *Othello*, a contemporary piece and a musical number in the Black Swan Theater. Although that audition was not successful, he did get an email some time later asking if he would be willing to join the company in 2018 as an understudy. By a strange turn of fate, Rigo's younger brother, JJ, had by then already become a company member: he played the role of Acan in the 2017 production of *Mojada* at the tender age of eleven—their sister Leslie acted as chaperon and driver during the run, extending the commitment of the Jimenez family to the world of theatre.

OSF has two different kinds of understudy. On the one hand, full members of the company will often understudy roles in other productions in addition to their principal commitments: so, for example, in the 2019 season, as well as her roles in *All's Well* and in *Alice*, Vilma Silva was also understudy for Lady Macbeth. To make this possible, scheduling becomes a complex logistical exercise. On the other hand, the company will invite local actors to be available to understudy a role (or more than one role) throughout the run of a production. That was Rigo's function in 2018 and 2019.

Other theatrical companies have different practices. In a show like *Phantom of the Opera*, a principal part might be taken over at short notice by a performer already in the show but not in a starring role. Or, in a play with a smaller cast, an understudy will be required to be at every performance just



Rigo Jimenez

in case. In London, the actor and singer Rosemary Annabella Nkrumah was an understudy in for three and a half years in *Harry Potter and the Cursed Child*: she went on stage just eight times. Rigo was an understudy in *Destiny of Desire* in 2018 and for *La Comedia of Errors* in 2019, and was not called upon to perform in either production. He told me of the occasions when he came nearest to taking part (when

an actor was unwell, or had family matters to attend to, or had misjudged the timings of a flight from a different time zone). Rigo was ready and prepared each time, but each time the moment passed and the actor made it to the theatre.

Being an understudy had a considerable impact on Rigo's life. He enjoyed the experience of rehearsing with the cast and the opportunity to watch the plays in performance (sometimes twice a week) focusing on the characters he was shadowing, looking for any developments in the roles or in their reactions to other actors on the stage. But to remain available to step in at short notice, Rigo had to negotiate with his employers, who proved to be very accommodating, and also take a break from his commitment to community theatre.

It seems unlikely that there will be understudy possibilities for Rigo in the 2020 OSF season: the selection of plays in the repertoire just does not seem to match his profile. But the work he has done will help him qualify for his Equity card, and will certainly be extremely valuable should he decide to resume his university studies.

When we met, Rigo was already auditioning for future productions in community theatres and, by the time you read this issue of *Jefferson Journal*, you may perhaps have already seen this twenty-four year old back on stage in the Rogue Valley. And, who knows where his career may lead—understudies do sometimes find the limelight: Phyllis Somerville was Kathy Bates's understudy as Jessie in the original Broadway production of *night Mother* in 1983-4, but went on to play that role in a national tour. Any chance of Rigo in a touring production of *Destiny of Desire* or *La Comedia*?



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email geoff.ridden@gmail.com

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In what is arguably a musical renaissance, today being a musician is a blue-collar job, even for someone with a substantial following.

Great Leap Forward?

We are now as far from the year 2000 as we were in 1980. The art of making music, the music industry and how we listen to music have changed so much in the last four decades, it is hard to imagine what it will be like at the end of the century. Though those who will be reviewing early 21st century culture are still a couple decades from being born, they will be judging, so act like you mean it.

I bought my first cassette, the soundtrack to *Saturday Night Fever* in about 1980. I listened to it on a tape recorder. It wasn't until a few years later our family had a semi-decent stereo, with a turntable which I still own. The Sony Walkman was a new idea and the boom box was all the rage. I was always bothered by the hiss of a cassette and who doesn't remember tape inexplicably spewing from the deck, all over the car during the guitar solo in "I Can't Drive 55" while trying to drive over 55? The pop and warble of my abused, warped records was always a distraction. The CD promised a cleaner sound and a more durable format. I was excited to begin collecting them in about 1990.

A start up cable channel began in 1981. Perhaps you've heard of MTV? They aired music videos providing a platform for another emerging way of presenting music. Early videos seemed to be 3-minute ads for a song or band. As time went on, good cinematography and storytelling legitimized the format. Music videos have been used to promote causes and raise consciousness; they've been used as a medium to fight for civil rights, and to entertain. An MTV Video Music Award is a huge plus for a music career and the ceremony itself has always pushed the cultural envelope and influenced fashion and culture beginning with Madonna performing "Like a Virgin" and into this century with Miley Cyrus teaching older generations the word "twerk". We still can't wait to talk about what Lady Gaga wore or if Kanye West interrupted another acceptance speech.

The transition to a more electronic sound in the 80s was not pretty. Some of what was produced, despite good song writing and intentions, was almost a crime against music. Pop music sounded robotic as 5-piece rock bands started trading organic instruments for electronic drums, and heavy synthesizer use made production more important than the musicians.

Early producers of hip hop in the late 80s and early 90s, started using the technological advances of the 80s to create new sounds. Instead of creating a standard pop or rock song and replacing analog instruments with their digital counterparts, they created music for the new technology capitalizing on the ability to loop and sample. It became such a game chang-

er that organic music with hip hop beats began to emerge, even heavy metal added some funky elements. In the 60s, rock musicians started mixing poetry with rock music as a young genre emerged. Early rap was fun and funny and about partying or Martians eating cars. That didn't change, but in the 90s, artists got serious as well. Now Tupac Shakur is being compared, unironically with Robert Frost.

Prior to the latter part of the 19th century, to hear music, it had to be performed live. Since recording began, all music formats required moving parts to hear. The silicon age made them unnecessary. The consequences of this technology and its effect on music have not yet been fully realized, but it has changed everything about how music is distributed and heard.

Today, streaming and downloading are the way most of us access music. This gives the curious music consumer access to a pretty limitless amount of music. Easy, inexpensive ways to record and distribute music from home have been good for creativity and given musicians a nice platform through which to reach audiences. However, the algorithms behind streaming services tend to provide a pretty limited spectrum of the overall music content available online. This way of curating music for a particular listeners doesn't necessarily take into account the quality of the music.

Carsie Blanton, a singer-songwriter from New Orleans (if I was writing a best of 2019 piece, her record *Buck Up* would be on it) recently posted on social media about being honored with her 1,000,000th stream on Spotify. She was flattered but pointed out that a million streams got her a check for \$4,000. In what is arguably a musical renaissance, being a musician today is a blue-collar job, even for someone with a substantial following. Artists are finding their big break when their song lands on a TV show or an Apple commercial. The long play album is becoming a thing of the past. Artists are opting to release EPs to match what seems to be the shorter attention span of the listener.

Even with all the technological changes of the last 40 years, there is hope. Acoustic music has made a big comeback; the vinyl record just outsold the CD for the first time this century; the turntable my family bought back in the 80s has been tuned up and is part of my system again. But please note: I don't intend to replace my Sammy Hagar cassette. It's doubtful I will be here for the 21st century music review, but I'm sure it will be a wild read. Who knows, maybe it will be primitive drums and chanting.



Dave Jackson hosts *Open Air*, weekdays on JPR's Rhythm & News Service.



Wendy Red Star, "Winter" from "The Four Seasons" series, archival pigment print on museo silver rag, 35.5 x 40 inches, courtesy of the Jordan Schnitzer Museum of Art

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Report Local

There's a contradiction in the journalism world right now. First, there's the doom and gloom. You've likely heard some version of the grinding statistics before: over 500 of the 1,800 local newspapers that closed or merged since 2004 were in rural communities, according to "The Expanding News Desert," a 2018 report from the University of North Carolina at Chapel Hill's Center for Innovation and Sustainability in Local Media. Or "Between 2008 and 2018 the newspaper industry experienced a 68% drop in advertising revenue," according to a 2019 study from the public policy nonprofit Brookings Institution. These are the kind of numbers that have probably made every reporter at one time, while staring at a naked white page on their computer screen, wonder "What about that marketing job?"

But in spite of these trends, or maybe because of them, a newfound interest has emerged recently that focuses on how to keep vital local news alive. Investigative nonprofit reporting powerhouse ProPublica created the Local Reporting Network in 2018. With the goal of supporting local newsrooms, ProPublica partners with reporters who are working on investigative projects in U.S. cities with fewer than 1 million people. In two years, these ProPublica partnerships have produced stories that exposed aggressive medical billing of the poor in Memphis, rising levels of cancer-causing air pollution in Louisiana, and high numbers of inmate deaths in California's Fresno County Jail.

Another initiative working to support reporting on under-covered issues and communities is Report for America (RFA). Launched in 2017, RFA sends aspiring journalists to thin newsrooms and under covered regions across the country. Think Teach For America, the program that puts early-career educators in low-income schools, but instead with cameras and notepads. RFA accomplishes its mission by paying half a reporter's salary along with their sponsor newsroom for up to two years.

My last newsroom at KUER in Salt Lake City hosted two RFA reporters who produced some of the best stories of the year from remote corners of Utah. Listeners suddenly heard what was going on with state politics and the environment every week, instead of sporadic stories reported by phone from 300 miles away in the Capitol. In 2020, our region will also benefit from this initiative; RFA positions were recently announced at the Redding Record Searchlight and the Klamath Falls Herald and News.

All of this is good news. But it's more of a reminder of the importance of local journalism than a long-term solution to the industry's problems. ProPublica can only throw its investigative muscle behind a handful of local stories each year. Many staff with Report for America will inevitably move on once their two years is up. That's especially true if their host newsroom sees

their position as another journalism fellowship and doesn't fundraise to keep them around. In this way, I'm again reminded of the strangely successful business model of public radio.

The brilliance of NPR when it comes to local reporting is the relationship between member stations and "the mothership" in Washington D.C. While the best newspapers in the country send a handful of correspondents to regional hubs across the country like Seattle, Denver and Atlanta (don't get me wrong, NPR has correspondents too) NPR does something far simpler: it trusts local reporters at member stations like Jefferson Public Radio to tell their own stories to a national audience. When big news happens near an NPR member station, more often than not, it's a local reporter that knows the community who will be reporting to national editors on the coasts. Having reporters live in the communities they cover adds regional nuance. Having a national outlet broadcast that work leverages scale and amplifies stories.

Hopefully, this relationship is getting even stronger. While NPR headquarters have historically been split between offices in Washington D.C. and Culver City, California, a new editor was recently hired to cover the Mountain West. Former news director of Montana Public Radio Eric Whitney was hired as NPR's first Mountain West/Great Plains Bureau Chief to "leverage the talent spread across the public radio system." That may feel far away from the State of Jefferson, but having more NPR editors in "fly-over states" who understand local issues means more time for the West Coast bureau chief to focus on the nuanced issues in our own region.

Finding ways to fund robust local journalism in a region like ours is difficult. I hope for a future that's rich in public-interest journalism; journalism that's competitive, that informs and sheds light, reporting that creates accountability, and that sometimes entertains. The current spotlight on local news should remind us of the important stories that are all around us and that investing in local coverage should be more than just a passing trend.



Erik Neumann is an experienced radio producer and reporter who grew up alongside the Puget Sound. He's passionate about telling the human stories behind America's health care system, public lands and the environment, and the arts. He got his Masters degree at the UC Berkeley Graduate School of Journalism. Erik joined JPR after several years as a staff reporter at KUER, the NPR station in Salt Lake City, where he focused on health care coverage. He was a 2019 Mountain West fellow with the Association of Health Care Journalists and is a contributor at Kaiser Health News, a non-profit news service committed to in-depth coverage of health care policy and politics.

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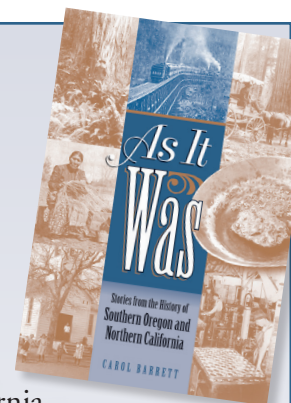
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By CAROL BARRETT

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Training that's
rooted in fear is
never as deep
as we believe.

Ending Library Fines Is Overdue

Springfield has decided it's no longer in the city's best interest to charge library fines, and now Eugene plans to follow that policy for books checked out by children. The logic behind the change is sound. Negative consequences are more likely to produce avoidance than learning, and libraries want to be first and foremost about learning.

I grew up in a different time. At my junior high school, we had an elderly librarian who was rumored to have served in World War II, and who may have been on the team that broke into Adolf Hitler's safe after his suicide. It didn't take long for the rumor to be added, that she had been searching for an overdue book.

We understood the fear of God, but it was reserved for weekends. During the week, we mostly feared Miss Beck, who would shush us whenever we were having fun—which might have been why we equated her authority with that Sunday equivalent. All in all, we benefitted from the belief that we were being watched over.

When I moved my family to Eugene in 1995, we got our library cards immediately. I could immediately tell we had left New England far behind. The librarian helpfully explained to us that fines levied were not a penalty for enjoying the books for too long. The payment required simply covered the cost of mailing the reminder postcard after an item was overdue.

I accepted responsibility for keeping my young boys in check, deducting any "postcard reminder" fees from their weekly allowance. Additionally, I made darn sure that none of those dreaded postcards ever arrived at our house with my name on it. My wife wasn't as careful and our marriage didn't survive. You can draw your own conclusions. She did.

Training that's rooted in fear is never as deep as we believe. Maybe we should push harder to find the positive reinforcements that shape behavior more reliably. Could librarians give stickers to those who return things on time? You might laugh, but "I voted" stickers work on adults.

I served a term or two on the Eugene Public Library Foundation's board, and one of the perks we were offered was an exemption from library fines. I don't know if that policy has changed, but I can tell you for certain that the policy changed me, and not for the better. It's best if we just leave it at that.

I'm all for removing punishments from institutional forces in an effort to improve the population. The science is sound that these efforts work only as long as they are reinforced. Remove the consequence, and the bad habit immediately returns—even for a 40-something volunteer board member.

Should we wish to live in a world without consequences? Just now, I typed one of the words in the previous sentence with one too few consonants. If it had been the word that preceded it, this paragraph might have required an editor's keen eye, because my automatic spell checker would have missed it—a word without consequences.

We need to experience consequences, because copy editors, librarians, and weekend deity figures can't be everywhere.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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Béla Fleck & Abigail Washburn

February 18

Béla Fleck is truly one of those unclassifiable musicians. The *New York Times* says that Fleck has “baffled the Grammy awards, winning for country and jazz in the same year and also winning in pop, world music, classical crossover and, yes, folk.” In 2013, Béla began touring with his wife, Abigail Washburn, a singer-songwriter and clawhammer banjo player. Fleck and Washburn have been crowned “The King and Queen of the Banjo” by *Paste Magazine*.

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The Weepies

March 28

Husband and wife duo, Deb Talan and Steve Tannen are known for their heartfelt lyrics and distinctive harmonies. NPR says “Talan and Tannen couldn’t write a bad song if they tried. As the folk-pop duo The Weepies, the two have found their groove with a comforting synthesis of husky vocals and springy guitar that makes any combination of words and melodies shine like gold.”

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EMILY CURETON

“It’s a mountain bike-inspired product, with treaded tires, handlebars and disc brakes...”

Hiking Wheelchair Opens Up Outdoor Lifestyle To People With Disabilities

Five people moved in tandem down a trail, connected by a wheelchair unlike any other.

This hiking trail, popular with Bend, Ore., families, is a testing ground for inventor Geoff Babb. One miscalculation about how to navigate a tight squeeze of boulders, and he could topple over the edge toward an ice-cold river below. But that’s not what worried Babb, who hasn’t walked since a stroke 14 years ago.

“I don’t feel scared on the trail. I trust these guys to figure it out,” Babb said, adding that he feels more vulnerable crossing a city street.

Driven by a love of the outdoors, he’s invested countless hours in this prototype for an all-terrain wheelchair, creating a new team sport in the process. His AdvenChair resembles a mountain bike. It has handlebars, disc brakes, and a bright orange frame. Its purpose is to help people with serious disabilities access trail systems, because as Babb put it, “we need to celebrate that we’re alive.”

Even though stroke is the leading cause of serious disability in the nation, he found existing all-terrain wheelchairs didn’t suit his needs. A single rider can power the AdvenChair, but like many stroke survivors, Babb’s arms won’t propel him. Instead, he relies on teammates pushing, pulling and steering.

“Even though we have a planned route, you don’t always know what you are going to encounter along the route,” said Amy Kazmier, a friend and “mule.”

The nickname for people who power the chair came after a fateful trip to the Grand Canyon in 2016. An axle broke in the steep terrain, and “we had to take his chair apart and carry it up the hill,” Kazmier recalled.

After that, product development engineer Jack Arnold looked to the mountain bike industry to overhaul the design.

“The AdvenChair is not based on wheelchair parts. It’s based on mountain bike components, which are more durable than wheelchair parts and less expensive,” Arnold said.

Still, building a prototype has been costly—totaling around \$10,000. They’re pitching the idea to tourism companies that lead adventure trips for people with disabilities. This fall the team entered into a “Shark Tank” style competition in Bend, Ore., to attract investors from the outdoor industry.

There was a \$5,000 prize on the line, to be decided by an audience vote. Babb had seven minutes to pitch. In the crowd sat one of just a handful of people to ride in the AdvenChair, so far.



Geoff Babb (seated) hasn’t walked since he suffered two brainstem strokes 14 years ago. That prompted him to focus on helping people with serious disabilities access trails, and an outdoor lifestyle.

Michelle Pearson’s trip last year was her first time on a trail since she became disabled by a stroke in 2015.

“It was just a great day. It felt really good to get out there. And not just your yard, and not just your street, not just driving around your car looking out the windows,” Pearson said.

She hasn’t been on a hike since. She said her own wheelchair broke just going out the front door.

When the results of the competition came in, Pearson erupted with cheers. Babb’s team pulled him up the stairs in the AdvenChair to collect the \$5,000 check.

The win was a boost for a project inspired by extreme setbacks. This spring the team has plans to go back to the Grand Canyon, and test the mettle of their latest design.



Emily Cureton is OPB’s Central Oregon Bureau Chief. She formerly contributed award-winning programming to Georgia Public Broadcasting and Jefferson Public Radio, and reporting to community newspapers like the Del Norte Triplicate in Crescent City, California, and the Big Bend Sentinel in Marfa, Texas. She can be reached at ecureton@opb.org.

PHOTO BY EMILY CURETON/OPB

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“Money is pouring into delivery-only kitchens.”

Delivery Only: The Rise Of Restaurants With No Diners As Apps Take Orders

Inside a bright red building in Redwood City, just south of San Francisco, cooks plunge baskets of french fries into hot oil, make chicken sandwiches and wrap falafel in pita bread.

If you’ve been in a restaurant kitchen, it’s a familiar scene. But what’s missing here are waiters and customers. Every dish is placed in a to-go box or bag.

Delivery drivers line up in a waiting area ready for the name on their order to be called.

Behind the counter, racks of metal shelves hold bags of food. Each bag sports a round, red sticker with the logo of DoorDash, America’s biggest food delivery app.

DoorDash manages this building, the drivers, the counter staff—everything but the food, which is made by five restaurants that are renting kitchens here.

“Rather than having to build a physical brick-and-mortar store, we do that on their behalf. And then they move into our DoorDash kitchen and then overnight they’re live on the DoorDash platform,” said Fuad Hannon, DoorDash’s head of new business verticals. He oversees the new kitchen venture.

Not long ago, food delivery in many places was limited to pizza and Chinese takeout.

But now, thanks to apps like DoorDash, Grubhub and Postmates, customers can summon their favorite dish with a tap on

a smartphone screen, whether they live in a city or the far-flung suburbs.

“Your customer is just like, at their living room, watching Netflix,” said Min Park, an investor in DoorDash tenant Rooster & Rice, a chicken chain with six locations in the Bay Area.

U.S. diners spent almost \$27 billion last year ordering food for delivery by app, website or text message, according to the NPD Group, a market researcher. Online delivery is still a small slice of the \$800 billion restaurant industry, but it’s growing fast.

And money is pouring into delivery-only kitchens. They go by a variety of names, including ghost kitchens, virtual kitchens and dark kitchens.

Kitchen United, based in Pasadena, Calif., has raised \$50 million from investors including Google.

Uber co-founder Travis Kalanick has reportedly raised hundreds of millions of dollars from Saudi Arabia for his new business, CloudKitchens.

DoorDash’s tenants include national chains, including Chick-fil-A, as well as Bay Area brands, such as the diner Nation’s Giant Hamburgers.

None of them have actual restaurants or stores nearby, but the DoorDash facility allows them to deliver to Redwood City and neighboring towns.

This lets Rooster & Rice test new neighborhoods without committing a lot of money to a new restaurant and hiring waiters and other staff, Park said.

“In San Francisco, it could easily cost about \$750,000 to \$1 million for a medium-sized space,” he said. “The commissary kitchen model” can generate similar revenue “at a fraction of the cost,” Park said.

Other restaurants are trying a different approach: creating separate menus just for smartphone apps.

Uber Eats is one of the fastest-growing parts of Uber. It knows exactly what food its customers are searching for, and it knows when those searches don’t turn up results.

Continued on page 39





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A program that celebrates authentic voices from all walks of life. Each week, Moth storytellers stand alone, under a spotlight, with only a microphone and a roomful of strangers. The storyteller and the audience embark on a high-wire act of shared experience which is both terrifying and exhilarating. Originally formed by the writer George Dawes Green as an intimate gathering of friends on a porch in Georgia (where moths would flutter in through a hole in the screen), The Moth is a show that dances between documentary and theater creating memorable moments that celebrate what it means to be human.

Sundays 11am-12pm

JPR's Rhythm & News Service
www.ijpr.org

Business

Continued from page 37

Uber advises some restaurants to use their existing kitchens to offer a whole new menu, under a different name—and only available through the app.

That could mean a bakery that starts making burgers for delivery “because that neighborhood didn’t have enough burger restaurants,” said Janelle Sallenave, head of Uber Eats in North America.

There are more than 4,000 of these “virtual restaurants” on Uber Eats.

DoorDash similarly looks at the millions of orders it receives to suggest where restaurants should expand delivery and menu items.

The app companies say the restaurants they partner with get a boost from delivery. Restaurants such as Rooster & Rice say those additional sales make up for the costs associated with delivery.

But the restaurant industry has never been easy, and the apps take a big cut from those delivery orders.

Ken Ray knows how that works. He opened Alacarte Delivery in Miami in 2017. He set up a ghost kitchen and began creating menus for the apps.

“Over a 10-month period, we essentially developed 15 different restaurant brands,” he said, including Mott Street Pizza, Fresco Mexicano and Whichicken, a rotisserie chicken restaurant.

But without name recognition, it was hard to find customers. On top of that, Ray said the 30% commission most apps charged him for each order they delivered made it impossible for his business to cover its expenses.

“For restaurants, it’s tough to give away that 30%. A lot of these guys—the Ubers, the Postmates, the Grubhubs—they’ve essentially built an amazing business, but they built it off the back of the restaurateur,” he said.

He closed Alacarte Delivery in July.

Ray still believes that people have a big appetite for delivery—but it needs to be palatable for restaurants, too.



Shannon Bond is a business correspondent at NPR, covering technology and how Silicon Valley’s biggest companies are transforming how we live, work and communicate.

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Unlike old buildings or archaeological sites which can be easily recognized as important aspects of the past, Walter/Darcelle's work represents what is known as "intangible cultural heritage."

Preserving Fabulous History

We spoke with Don Horn of Triangle Productions on a recent episode of *Underground History* about his ongoing efforts to honor the life and work of Walter Cole, aka Darcelle, Portland's legendary drag queen. Cole has been recognized by the Guinness Book of World Records as the oldest performing female impersonator, and his Portland tavern, the Darcelle XV Showplace, is considered the only full-time drag club in the United States. Thanks to Horn's efforts, Walter Cole/ Darcelle has been the subject of a musical, *Darcelle: That's No Lady*, an exhibit at the Oregon Historical Society (OHS) entitled "The Many Shades of Being Darcelle," and his longtime home is in the process of being nominated to the National Register of Historic Places.

I was lucky enough to catch the exhibit at the Oregon Historical Society this fall. It featured a small selection of clothing and jewelry worn by Darcelle over the course of Cole's career. This collection was beautiful and impressive in the skill that both went into making the dresses and *wearing* them. These works of art represented several pounds of glitz and glamour—and that doesn't include the outrageous jewelry that accompanied them. As a proponent of big jewelry myself, I was particularly awed by the chandelier earrings that were nearly as big as my head! (pro tip: Walter/Darcelle uses gaff tape to help secure them). Other ensembles required similar levels of dedication, coordination, and expertise by the performer: A Christmas tree costume worn by Walter/Darcelle in the 1990s is illuminated thanks to an attached 25 foot extension cord.

The material culture of Walter/Darcelle's decades-long career is not only fun and fabulous, it is an important part of Oregon heritage. Cole was a successful Portland business owner long before he donned his first dress at the age of 37. He opened the bar in Chinatown that would become the Darcelle XV Showplace in the late 1960s, and since then has been providing a creative and safe outlet for hundreds of LGBTQ Oregonians and entertainment for all who walk through the club's doors. Cole began the business in a time where homosexuality was considered a mental illness, and LGBTQ individuals faced rampant discrimination. As Darcelle, Cole was active in fundraising and community events that raised the visibility of LGBTQ Oregonians struggling for basic civil rights in the late 20th century. Walter/Darcelle received the title of the oldest female impersonator on the west coast in 1999 after the closure of the famed San Francisco drag club Finocchio's, and in 2016 Walter/Darcelle officially became the world's oldest drag performer. Today, at 89 years old, you can still find Darcelle on stage several nights a week at the Darcelle XV Showplace, which ranks in popularity along with other Portland must-visit institutions such as Powell's Books and Voodoo Donuts.



Image of 2019 *The Many Shades of Being Darcelle* exhibit at the Oregon Historical Society.

PHOTO COURTESY OF THE OREGON HISTORICAL SOCIETY

Unlike old buildings or archaeological sites which can be easily recognized as important aspects of the past, Walter/Darcelle's work represents what is known as "intangible cultural heritage." As such, these important facets of history—which can include performing arts, cultural knowledge, and specialized skills—can be harder to recognize and preserve. Luckily for us, Don Horn is on it. After much effort navigating a system that was originally designed for more traditional heritage resources, the Elmer and Linnie Miller House, Walter Cole's longtime residence, has recently been approved by the State Advisory Committee on Historic Preservation, and will now head to Washington DC for final approval for listing on the National Register. The National Register of Historic Places represents a physical list of heritage sites in the United States that are formally deemed important and worthy of preservation. In looking to the future, it is important that this list, as well as other archives and heritage resources, reflect the variety of Oregon experiences, challenges, contributions, and achievements. In preserving and promoting a more inclusive history we will be presenting a more accurate one, and ensuring that all Oregonians can recognize their stories in the complex history of our state.

In 2016 the National Park Service released an extensive LGBTQ Heritage Theme Study, which talks about the importance of Lesbian, Gay, Bisexual, Transgender, and Queer History in the United States, and provides examples on how communities can



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If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Underground History

Continued from page 41



Walter Cole (left) and Don Horn at the 52nd annual Holiday Cheer Oregon authors fair.

PHOTO COURTESY OF THE OREGON HISTORICAL SOCIETY

Today, at 89 years old, you can still find Darcelle on stage several nights a week at the Darcelle XV Showplace, which ranks in popularity along with other Portland must-visit institutions such as Powell's Books and Voodoo Donuts.

recognize, preserve, and nominate these important resources for future generations. You can find the document online for free on the National Park Service website. While the OHS exhibit has closed, there are still plenty of ways to learn more about Walter/Darcelle's fabulous career. In 2016 Walter/Darcelle was featured on Oregon Public Broadcasting's Oregon Experience Series, you can learn more about the play *Darcelle: That's No Lady* by visiting the musical's website: <https://www.darcelle-themusical.com/>, and you can purchase the new book, *Darcelle: Looking from the Mirror* written by Don Horn and Walter Cole on Amazon.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.



**MILK
STREET**

CHRISTOPHER KIMBALL

Savory Bread Pudding With Mushrooms, Gruyère And Tarragon

For this hearty savory bread pudding, we took inspiration from a recipe in "tartine" by Elisabeth Prueitt and Chad Robertson. Make sure to use crusty bread with a rustic, sturdy crumb; a soft, yielding loaf will yield a soggy, dense pudding. The egg-soaked bread mixture must stand for at least an hour (or up to 24 hours) before baking, so this dish offers make-ahead convenience. We prefer the flavor of the pudding made with chicken broth, but to make it vegetarian, use vegetable broth. Serve it warm for brunch, as a hearty side to a roast, or as a main with a simple leafy salad.

3 HOURS, 50 minutes active, *plus cooling* | 12 SERVINGS

Don't trim off the crust from the bread; the crust bakes up with a chewiness and adds nice textural contrast to the pudding. Don't decrease the amount of oil for coating the baking dish; 3 tablespoons may seem excessive but it helps the bottom crust bake up browned and crisp.

Ingredients

1 pound loaf crusty white bread, cut into 1-inch pieces (about 12 cups)
9 tablespoons extra-virgin olive oil, divided
Kosher salt and ground black pepper
1½ pounds cremini mushrooms, trimmed and thinly sliced
1 medium yellow onion, finely chopped
6 medium garlic cloves, minced
1 cup dry white wine
¼ cup finely chopped fresh tarragon
8 ounces shredded gruyère cheese (2 cups)
10 large eggs
3 cups low-sodium chicken broth
1 cup heavy cream
¼ cup whole-grain mustard

Directions

Heat the oven to 350°F with a rack in the middle position. In a large bowl, toss the bread with 3 tablespoons oil and 1 teaspoon salt. Distribute the bread in an even layer on a rimmed baking sheet; reserve the bowl. Bake until light golden brown, about 20 minutes, stirring once halfway through. Let cool on the baking sheet.

Meanwhile, in a 12-inch skillet over medium-high, heat 3 tablespoons of the remaining oil until shimmering. Add the mushrooms, onion, garlic and 1 teaspoon each salt and pepper, then stir; the skillet will be very full. Cover and cook, stirring occasionally, until the mushrooms have released their moisture, about 3 minutes. Uncover and cook, stirring occasionally, until the moisture has evaporated and the mushrooms begin to sizzle, 5 to 7 minutes. Add the wine and cook, scraping up any browned bits, until the pan is dry, 5 to 7 minutes. Stir in the tarragon. Remove the skillet from the heat.

Coat a 9-by-13-inch baking dish with the remaining 3 tablespoons oil. To the reserved bowl, add the toasted bread and the mushroom mixture; toss to combine. Transfer to the prepared baking dish and distribute in an even layer; reserve the bowl again. Sprinkle the bread-mushroom mixture evenly with half the cheese.

In the same bowl whisk the eggs. Whisk in the broth, cream, mustard and 1 teaspoon pepper. Pour the egg mixture evenly over the bread-mushroom mixture. Cover and refrigerate for 1 hour or up to 24 hours.

When ready to bake, heat the oven to 350°F with a rack in the middle position. Uncover the baking dish and bake for 45 minutes. Sprinkle the remaining cheese evenly on the top, then continue to bake until golden brown and puffed, about 15 minutes. Cool on a wire rack for about 30 minutes. Serve warm.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear *Milk Street Radio* Sundays at 3:00pm on JPR's *News & Information* service.

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AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm, and on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

River Mailman Covers Gold Beach To Agness Route

BY LAUREL GERKMAN

In 1908, Frank Lowery was an accomplished river boatman when he began running the mail route from Gold Beach to Agness, Ore. He earned the nickname "Old Reliable" and a reputation for cheerfulness and generosity.

Over the years, Lowery carried all kinds of freight, including a piano, kitchen range, cast iron tub, kerosene, and dynamite to miners. He also brought oinking, gobbling and bleating livestock downriver to market.

With no roads into the Rogue canyon, anything that met the postal requirements of weight and size was carried in by mail boat. Shovels, machinery, wire fencing, and groceries went upriver and gold ore came back down.

Several daring rescues furthered Lowery's reputation of reliability. He also successful-

ly transported a Chevrolet roadster through the 32 miles of fast water to Agness. Asked by police to investigate crimes, he sometimes returned with sad-faced and manacled passengers on the downriver trip. Each December, he delivered a large, jolly man wearing a red suit to the children's school Christmas party.

In 1930, Lowery stopped running mail boats, but remained a river boatman for many years.

SOURCE: Schroeder, Walt. *Characters, Legends and Mysteries of Curry County, Oregon*. Curry County Historical Society Press, 2007, pp. 197-99; Meier, Gary & Gloria. *Whitewater Mailmen: The Story of the Rogue River Mail Boats*. Maverick Publications, Inc., 1995.

Philadelphia Shakers Open Alpha Farm In 1972

BY ALICE MULLALY

Six social activists from Philadelphia with Shaker backgrounds founded Alpha Farm in the Coast Range west of Eugene, Ore. The group bought a 280-acre farm in 1972 and left urban life behind in favor of a rural, intentional community.

The Alpha Farm residents have pooled their resources and done a variety of jobs in addition to farming. For 46 years they have delivered the mail on a 90-mile rural route. In nearby Mapleton, the Alpha-bit Café and bookstore became a hang-out for locals, truck drivers, and tourists before closing after 44 years. The variety of enterprises brought them closer to the broader community.

Caroline Estes, the only original founder still at Alpha Farm, became an expert in consensus building, the decision-making model used by the community. She taught company and organization personnel around the country how to give everyone a stake in decisions.

Alpha Farm has had from five to 35 residents over the years devoted to living in peace and harmony with themselves, other people, and the earth.

SOURCE: "Alpha Farm." *Directory of Intentional Communities*, Foundation for Intentional Communities, 2019, www.ic.org/directory/alpha-farm/.

POETRY

COLIN MCCOY

For Christine

Mountain meadow, brown
with dead grasses,
swaying gently in the wind,
quiet and peaceful
in the pale winter afternoon.
Green pines thrust toward the sky
reaching for the clouds
always regal and proud.
Desolate bare limbs of oak trees
reach in naked appeal
for spring's warmth.
Grey and brown leaves
nestled in small clutches
sinking gently into the soil
to nourish their parents.
A gust of wind
fresh with the smell of moisture
disturbs the proud reaching limbs
of the pines.
The firs more thick and massive
lean and sway
with slow rhythmic gestures.
Feeble shafts of sunlight
stab through the now
nearly solid grey mass of clouds.
Faint and pale streaks of blue
smile wanly down on the house nestled in the trees.
Smoke drifts from the chimney
quickly rent and tattered
by the wind.
Snug and warm it stands
secure and safe from the whims of nature
built with love and care
for someone
to give it the gentle touch of home.
A quiet and lonely man stands
in front of the stove
warming his hands with the gentle heat
waiting.

[untitled]

Where did I get this old trunk?
From one of my nieces I think.
I've had it for decades.
What stories it could tell.
Who broke the lock?
Why is it painted blue?
Now it sits at the end of the couch
Filled with old papers and remnants of cloth.
A reading lamp and a pile of magazines
Cover its top.
Just an old trunk.

Fourth-generation Oregon native Colin McCoy served in both the U.S. Navy and Army and was accepted as a Peace Corps volunteer. He has lived off the grid for more than 45 years. Gardener, farmer, builder of energy-efficient houses, self-proclaimed house husband, Colin lives with his wife Christine near Lake Creek, Oregon.

Writers may submit original poetry for publication in *Jefferson Journal*.

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